O'Neill's New Play Gives Man A Searching, Wearied Glance

By Jay Carmody

NEW YORK. The prestige which has been ebbing away from the theater during the 12 years of Playwright Eugene O'Neill's absence returned with the master's "The Ice Man Cometh" at the Martin Beck Theater here last night. A playwright with something to say, and with the eloquence to say it, spoke for four thoughtful hours to the season's most distinguished audience. Mankind is the theme of O'Neill's first play in those dozen years, and the feelings with which?

years, and the feelings with which it fills him include bitter rage, pity and high, sardonic laughter. A glowing imagination, the particular gift which has made O'Neill Americt's foremost playwright, is visibly the same and the feelings with which has made o'Neill Americt's foremost playwright, is visibly the result of the

Sharing it with O'Neill are the Sharing it with O'Neill are th is rarely seen.

true to the ear of the listener as it The human beings O'Neill collects Welles Tries Hand

in "The Ice Man Cometh" are as degraded a lot as ever a modern At Film Suspense playwright assembled. They are old friends of the playwright's tortured In 'The Stranger' friends of the playwright's tortured youth, derelicts he knew at Harry Hope's saloon on the West Side water front in 1912. They are life's hopelessly beaten drunks, tarts and pimps. They find physical subsistence in Hope's rotgut whisky and the dessicated free lunch which makes his place a Raines Law hotel. They are sustained spiritually by their dreams, a fantastic, mad optimism that makes tomorrow somehow worth living for.

These shabby, shattered humans

In the Stranger and International Picture with Edward G. Robinson. Loretta Young Foundation of the graph of the case of a third world war to himself. He is discovered only when an old Nazi henchman, released from prison to be followed, traces him and thus marks him for a melodramatic end.

Wilson Grand G. Robinson Loretta Young Corson Welles, produced by S. P. Eagle, directed by Orson Welles, screen-play by Anthony Veiller, original story by Victor Trivas. At Keith's.

The Cast. Orson Welles Rankin Orson Welles Prof. Charles Rankin Orson Welles Billy House Byron Keith Billy House Mariba Wentworth Billy House Mariba Wentworth Island Grand Gr

These shabby, shattered humans

peace of a two-week binge. and Hope's was the place to let it tinematic tricks. roar, but he comes this time to report that it has been killed and that the bas found a new and higher the tracking down of a war criminal tinetion as her fether and Billy associates have absorbed. One by one, with the notable exception of a philosophic Irishman who has

come pushovers for Hickey. He offers them dignity, he offers them souls, indeed, if they will give up their absurd dreams and the lusts of their flesh. They must face life as creatures with souls if they would have it instead of the living death. Hickey is a persuasive one and as his arguments destroy their tomorrow, Hope's alcoholic Utopia turns into a cage of angry animals. With their old drugged peace dis- 9:25 p.m.

learned to hate mankind, they be-

terror. Into the clearest of the 11:50 a.m., 1:50, 3:50, 5:45, 7:45 and cloudy minds in that sleazy room, 9:45 p.m. that of the Irish philosopher, comes | Earle-"Cloak and Dagger": 10:30 the thought that Hickey who used a.m., 12:45, 3, 5:15, 7:30 and 9:50 p.m. to be the life of those annual parties | Hippodrome - "Grand Illusion" is the death's-head at this one. 2:05, 5:20 and 8:30 p.m. Hickey has become the iceman of Keith's - "The Stranger": 11:30 his own once uproarious jest, and a.m., 1:35, 3:35, 5:40, 7:40 and 9:40 the iceman is death.

They manage it in a fashion that leads to an ending which could be called happy in the simples, terms of the fundamentally simple plot. But certainly not happy in the plays allegorical significance which sums allegorical significance which sums the man's 2000-year constraints. up man's 2,000-year opportunity 4:05, 6:10, 8:15 and 10:20 p.m. under the influence of Christianity. Trans-Lux-News and shorts, con-The most amazing single quality tinuous from 10:15 a.m.

ing. A dozen times, the running laughter which O'Neill has found in amazing summation of the good American as Gary Cooper, pops off interval of the play is lengthened the gloomy scene and theme of the and evil-conflict in the individual to Italy, without even being able while the audience takes over to play. There is no lack of mercy in which O'Neill alone among modern to speak the language, to continue express its delight in acting such as his portrait of these ridiculous sym- playwrights could have written. his chore. Still, a number of the bols of humanity, but he forces you Dudley Digges as Hope, proprie- actual cases in the OSS files might to laugh uproariously at them. No tor of the alcohol asylum, gives a "Great" is no word to bandy about funnier scenes have been written in wonderfully evocative performance in a quick judgment of any play, not years than one in which two of the in revealing the deep humanity of even "The Ice Man Cometh." But girls in Hope's dive defend their this derelict of a man whose wrath it is safe to say it is the work of a honor as tarts against the accusa- can be majestic and who combines great writer, a genius who dares to tion that what they really are are the two into one of the great and pass an opinion upon man and a prostitutes. Or a second in which touching comedy characters of conword magician who never is at a loss Hope, the proprietor of the place, temporary theater. for the musical or profane phrase attempts to walk around his old to make his thought ruthlessly Tammany ward after staying home Irish philosopher who has come out clear. There is a lot of the latter 20 years since he buried his Bessie. on the far side of a passionate idealspeech in the drama at the Martin As a piece of spell-hinding, "The ism with only a yearning for death, Beck, but it cannot fail to ring as Ice Man" owes its taut, sustained

Supreme Court justice and keeping his dreams of a third world war to

Orson Welles may or may not be Nazi in innocent disguise. beset by their alcoholic demons are the genius he has admitted being. Welles is a man who knows how to more than the dirty bums and but his new picture, "The Stranger," use both camera and sound track frows prostitutes the naked eye reveals. They are O'Neill's symbols of its sounder evidence in support of its sounder evidence i what mankind lets itself become. his claim to fame than some other so far that you are more conscious. Those who make up what might be film chores he has done recently. of his technique than of the story that the story has been story be in trying to tell he has not let called his first team, it requires no Mr. Welles can, if he lets himself go, he is trying to tell, he has not let skill to count, are composed of 12 be quite an egregious ham as an himself get out of hand this time. blowsy disciples and a Mary Magda- actor and a pretentious fellow as a The players who surround Mr. lene. They are waiting in Hope's director, but in this instance he is Welles in "The Stranger" are able backroom for the coming of their neither of those things. He has ones, especially Edward G. Robinsaviour, a traveling salesman named chosen here to make a rather simple son, whose Hickey who will bring them the suspense film, in something very who tracks down the Nazi is ample like the Alfred Hitchcock manner, proof that he is an actor who will Hick comes, as he always does on and he has performed a leading role not let a young genius steal a scene Hope's birthday, but its another sensibly and directed the whole in from him. Loretta Young, who kind of peace he brings with him a manner which proves he is the probably will still be one of the this time. He, too, had a pipe-dream master of a number of effective prettiest girls in the movies 20 years

he has found a new and higher who has disappeared from the Nazi peace. Hickey is a great salesman scene completely and the gradual and all the resistance has been dis- breaking down of the disguise of his solved by the alcohol his wretched new life. Having successfully destroyed all traces of his German

Where and When Current Theater Attractions and Time of Showing

Stage. National - "Present Laughter":

Screen. Capitol—"The Cockeyed Miracle": 11 a.m., 1:45, 4:35, 7:20 and 10:05 p.m. Stage shows: 1:05, 3:50, 6:35 and

appearing, the group is seized by Columbia-"Claudia and David"

How to get rid of him is the prob-lem of the 12 disciples, the Magalene, and the lesser figures in the play.

Little—"Mary Louise": 11 a.m., 1:05, 3:15, 5:20, 7:30 and 9:40 p.m.

Metropolitan—"Her Sister's Se-

FRI., OCT. 11, 8:30 P.M.

'Cloak and Dagger,' Earle's New Film, An Exciting One

By Harry MacArthur

THE CAST. Prof. Alvah Jesper

"Cloak and Dagger," which opened man who knows about atoms and at work in "The Ice Man Comethic of shorten and vary its four long acts; to take the accent off its quan put it where it belongs, on its quality.

In bringing theater back to the theater, O'Neill disdains the commercial conventions. He writes as a poet with his back to the boxoffice.

But with the largest advance sale with his back to the boxoffice.

But with the largest advance sale in many years on Broadway—allowed the in many years on Broadway—allowed to the in many years on Broadway—allowed to the in many that way, too Sharing it with O'Neill are the Interest of a Negro sand of the interest of a Negro sand its quality.

But with the largest advance sale in many years on Broadway—allowed the interest of th last night at the Earle, probably who, before the war, has voiced his

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(See CARMODY, Page B-11.)

past, he has surrounded himself

with respectability as a professor of

history at a Connecticut academy,

marrying the pretty daughter of a

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tinction as her father, and Billy

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be even more implausible in their British have sent us since Vivien operation of the Air Forces, which own manner, so it perhaps will be Leigh. She bears a slight resem- shows excitingly and comprehenbest just to let this matter pass.
Let it be said that "Cloak and Dagblance to Lucille Ball and she can ings of Japan. Let it be said that "Cloak and Dagger" has its sharp, melodramatic act, too. That's not bad.

do is go to Italy to see another

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moments high with excitement and "Cloak and Dagger" lost to some its sequences so taut with suspense other pictures in the race to get that the more susceptible types will the first story of OSS on the screen, "CLOAK AND DAGGER." a United States Picture for Warner Bros. release, with Gasy Cooper, produced by Milton Sperling, directed by Fritz Lang, screen play by Albert Maltz and Ring Lardner. ir. original story by Boris Ingster and John Larkin based on a book by Corey Ford and Alastair MacBain. At the Earle.

that the more susceptible types will the first story of OSS on the screen, but that should not lessen its excitement. Director Fritz Lang, his scripture is scriptured by citement. Director Fritz Lang, his scripture is scriptured by Secondary Secondar citement. Director Fritz Lang, his hattan Project work to be sent to rent headines to heighten its dra-Gary Cooper Lilli Palmer Robert Alda a female wizard in atomic fission limit Sokoloff who has just fied Germany The

who has just fled Germany. The Last Bomb," a Warner Bros. Tech-Vladimir Sokoloff Bombers Who has just fied Germany. The Edward Brombers Mariorie Hoshelle Nazis. naturally, are ready to go Ludwig Stossel Helene Thimis Dan Seymour Marc Lawrence James Flavin Pat O'Moore Charles Marsh

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